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THIRD ANNIVERSARY NUMBER

KERAMIC-STUDIO

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KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR MAY, 1902

	PAGE
Editorial	I
Vase	Grace Stephens 2
Plate (1st mention)	Catharine Sinclair 3
Cup, Saucer and Bowl (1st mention)	Emily Peacock 4
Fleur De Lis Bonboniere	Ethel Pearce Clements 5
Club Notes: In the Studios	5
Design for Plate (2d Prize)	Margaret Overbeck 6
De Porcelyne Fles	7-9
League Notes	L. Vance Phillips 9-10
Cup and Saucer (1st mention)	Charles Babcock 10
Hand Mirror	Lucia A. Soule 11
Punch Bowl (1st Prize)	Jeannette W. Kimball 12-13
Cup and Saucer	Edith H. Loucks 14
Treatment for Water Lilies (Supplement)	M. M. Mason 15
Paste for Raised Gold	Anna B. Leonard 15
Dahlia	Russell Goodwin 15
Narcissus	Sara Wood Safford 16
Berry Plate in Currants	Jeanne M. Stewart 17
The Collector—College China	18-20
Pyrography—Paper Cutters in Burnt Wood	Alice B. Sharrard 20
Cyclamen	Katherin Livermore 21
Chess Board	J. Marion Shull, with treatment by Miss Livermore 22
Answers to Correspondents	

Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the KERAMIC STUDIO, where, also, subscriptions may be placed:

Baltimore, Md.—W. H. Cullimore, corner Lexington and Park Sts.
 Boston—Miss E. E. Page, 2 Park Square.
 Brooklyn—A. D. Mathews & Sons, Fulton Street.
 Buffalo—Mrs. Filkins, 609 Main Street.
 Chicago—A. C. McClurg & Co., Brentano's; Burley & Co.; Thayer & Chandler, 146 Wabash Avenue; A. H. Abbott & Co., 48 Madison Avenue.
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 Denver, Colo.—E. Meininger, 807 16th Street.
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 Kansas City, Mo.—Emery, Bird, Thayer Co.
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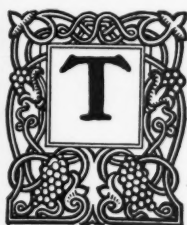
Minneapolis, Minn.—M. Etta Beede.
 New York City—Brentano's, Union Square; M. T. Wynne's, 11 E. 20th St.; The Fry Art Co., 36 W. 24th St.; Wanamaker's; American News Co.
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 Vancouver, B. C.—Drainie & Co.
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KERAMIC STUDIO

Vol. IV, No. 1

NEW YORK AND SYRACUSE

May 1902



THE fourth year of KERAMIC STUDIO opens with an encouraging retrospect and a still more encouraging outlook. In modern design, especially, the influence of the magazine has borne fruit which we trust will ripen in the future, even beyond our expectations. It is a case of "casting bread upon the waters," for no longer need we be compelled to publish inferior designs for lack of better material. It is with pride we announce that the competitive work in modern design is of so great average merit that the awarding of prizes was exceedingly embarrassing, in consequence of which four second prizes have been selected and a number of honorable mentions, each one of which may be considered as a close candidate for first honors.

It is to be regretted that those who have complained that our naturalistic designs were not equal to our conventional ones in merit, have not made a greater effort to show us what good work can be done in that line. We certainly can not publish what we can not procure. There were so few really good things sent in for this part of the competition that we have decided to extend the time for sending in naturalistic studies until June 25th, trusting that more enthusiasm may be shown. We certainly need good naturalistic studies both for that line of painting and for conventional work.

For some reason the historic ornament designs have also been neglected. This competition, too, will be extended to June 25th. We would ask of our workers in this line to avoid as much as possible the style of last year's prize designs, to open out new paths into the ancient realms of decorative arts. There are many nations whose decorative motives can be adapted with grace and fitness—Chinese, Egyptian, Slav and Celt, Greek and Persian and our own aboriginal Indian.

The awards in the annual competition of Modern Ceramic Designs are as follows:

FIRST PRIZE, \$10.00—Punch bowl, design of Barberries, Miss Jeannette W. Kimball, Boston, pupil of Miss Amy Sacker.

SECOND PRIZES, \$5.00 each—Plate design, Dogwood, Miss Katherine Sinclair, Brooklyn, N. Y., pupil of Mr. Hugo Frolich, Pratt Institute; plate design, flowers, Miss Margaret Overbeck, Cambridge City, Indiana, De Pauw University; vase design, Anemone, Mr. Russell Goodwin, Marblehead, Mass., pupil of Miss Amy Sacker, Boston; vase design, trees, Miss Olive Forbes Sherman, Alfred, N. Y., State School of Ceramics.

FIRST MENTIONS—Punch bowl, grapes, Miss Ethel Pierce Clements, North Easton, Mass., pupil of Miss Amy Sacker, Boston; three designs for table ware, Miss Emily Peacock, Brooklyn, N. Y., pupil of Mr. Hugo Frolich, Pratt Institute; cup and saucer, Miss Edith Loucks, Oak Park, Ill.; cup and saucer, landscape, and plate, peacock feathers, Mr. Charles Babcock, Seneca Falls, N. Y.; hand mirror, flower, Miss Lucia Soule, Melrose, Mass., pupil of Miss Amy Sacker; Miss Jeannette W. Kimball and Miss Sinclair also had mentions for other designs beside the prizes.

SECOND MENTIONS—Miss Ethel Mundy, Boston, pupil of Miss Amy Sacker; Miss Ethel Philbrook, Boston, pupil of Miss Amy Sacker; Miss Gertrude Brown, Danielson, Conn.; Miss Miriam Saunders, State School of Ceramics, Alfred, N. Y.; Mrs. Alice Witte Sloan, Charleston, S. C.; J. Rockwood Moulton, Brooklyn, N. Y., pupil of Hugo Frolich, Pratt Institute; Geo. Hoel, School of Ceramics, Alfred, N. Y.

Beside these mentions there were a number of designs so good that it was exceedingly difficult to draw the line. There were sixty-five competitors and one hundred and seventy designs, very few of which but had some merit of originality or execution. The average work was so far above last year's as not to bear comparison. We consider that even many of the designs which received no mention show evidence of such growth that the designers need not despair of prize or mention another year. We were glad to note that many of last year's competitors tried again, it shows that they are in earnest and have grit. Some unsuccessful designs suggest that a little advice to those who will try again another year may not be out of place here.

When making a design for a plate, or any circular object, remember that a division into four parts is the least attractive arrangement, three or five or more divisions would be much more pleasing. Pay strict attention to the "spotting" or dark and light effect. A good plan is to always look at a design in a mirror or hold it at a distance, so that you see only the placing of the masses of dark and light, noticing particularly not only the silhouette of the design, but also of the background. Study also the proportion of bands and the division of spaces, training the eye and artistic sense, so that errors will be spontaneously avoided.

Simplify your designs, do not put enough material for two or three designs in one. If you have more than one good idea make several separate designs, on the principle that what may look well by itself may be spoiled by crowding or by contrast with something perhaps as good but not in harmony. Make good, clean drawings with a firm line or clean washes, untidiness or carelessness detracts from even the best original work, and a shaky line of uneven thickness, or a cloudy, spotty wash, give a suggestion of infirmity which is exceedingly distasteful. Use black India ink, a good pen and a good quality of Bristol board, or for wash drawings, a fine, smooth Whatman paper.

A few words on naturalistic wash drawings in black and white may be of assistance to those desiring to enter the competition of June 25th. First, in making your sketch, center the interest on one principal cluster, making the drawing sufficiently exact, that the botanical anatomy of flower, leaf, bud and stem may be unmistakable and every one may know exactly what the flower is and how constructed. Then make the balance of the design subordinate, losing more and more detail as you desire to give the effect of linear perspective. This principal cluster should have the strongest light and shade, the balance of the design being greyer in tone and fading away to give aerial perspective. Whatever detail is used in the

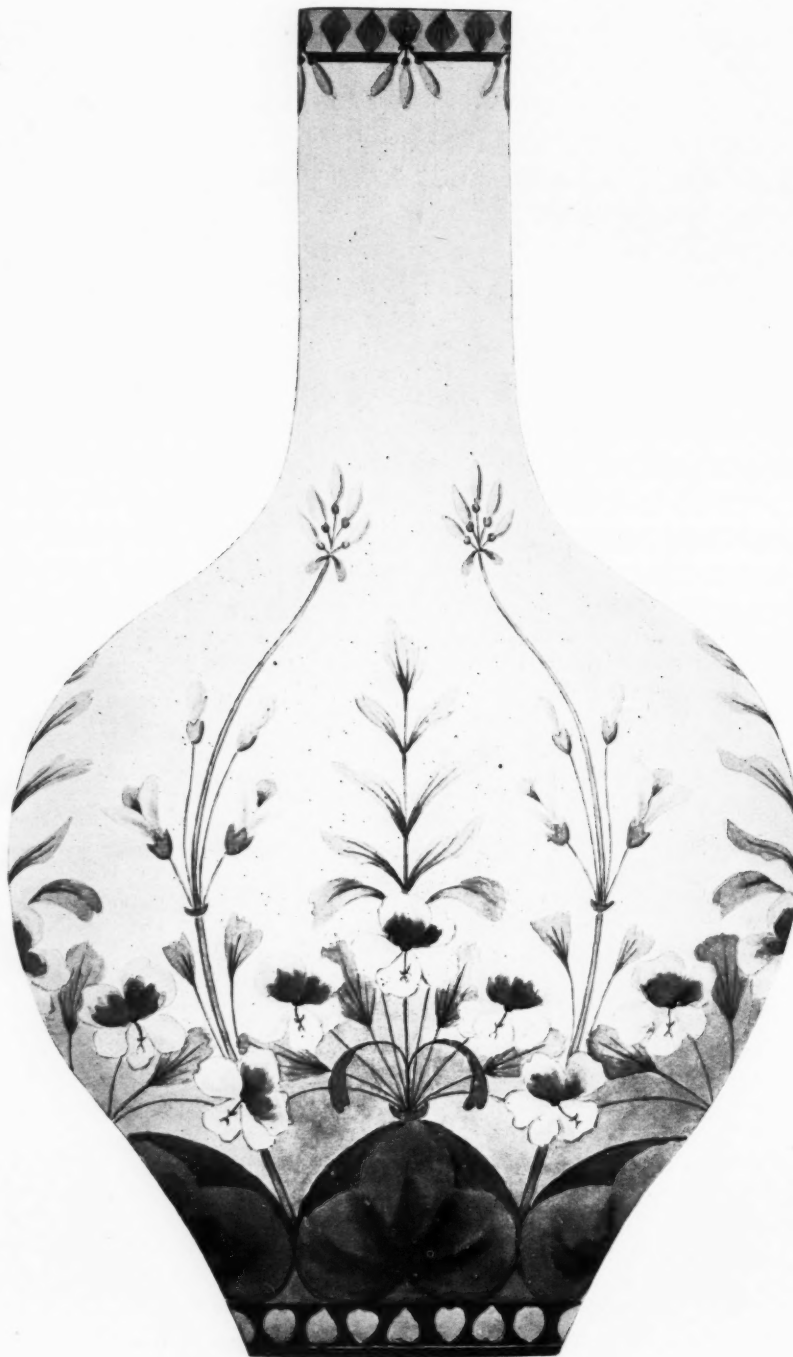
KERAMIC STUDIO

principal flower or flowers should be drawn in broadly. Avoid always "finicky" touches and strive for a picturesque quality.

+

The National League of Mineral Painters announces its tenth annual to be a comparative exhibition under the

auspices of the New York Society of Ceramic Arts, the Brooklyn Society of Mineral Painters, and the Jersey City Ceramic Art Club, opening at M. T. Wynne's, No. 11 East 20th St., New York, on Wednesday, May 7th, and continuing until Friday, May 16th.



TREATMENT FOR VASE—GRACE STEPHENS

THE blossoms of the Pelargonium or Lady Washington geranium are usually pink with the two upper petals blotched with Ruby, so it would seem well to follow the natural coloring in this conventional form. Make a careful drawing of the design, filling in the outlines of the flowers and buds with Pink Enamel, painting on Ruby on the dark markings after firing and shading with a deeper pink toward the centers. Leaves and stems are of Bronze Gold, made by

mixing two parts Matt Gold with one part Gouache Dark Bronze Green. Border at base of same, petal forms in Pink Enamel. Dark part around large leaf forms at base, make of the Dark Green two parts with one part Gold, make the light tint between the large leaves and flowers of Green Gold. Tint the ground of the vase with Ivory, and outline the whole design with fine lines of Gold, using the same for the mark and stamen in the center of each flower.



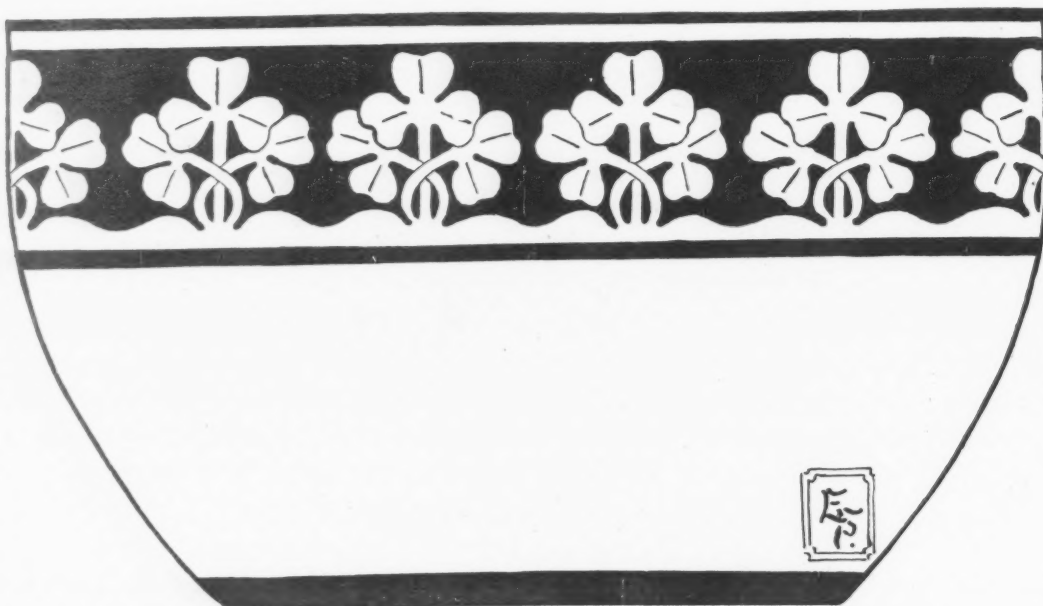
DESIGN FOR PLATE—CATHARINE SINCLAIR—FIRST MENTION

TRACE design very carefully on plate. For color use Delft Blue, Lacroix. This color may be used with great success by applying in the same way as flat enamel, i. e., making it quite wet with turpentine and let it flow from the brush. In this way, as no oil is used, the color may be put on quite heavily, thus making one firing do; dry in the oven before firing.



CUP AND SAUCER AND BOWL—EMILY PEACOCK—FIRST MENTION

(Treatment in Blue Camaieu.)



CLUB

NOTES

The New York Society of Ceramic Arts held its March meeting at the Waldorf-Astoria, when several revisions in the constitution were made, one being the change of time for the annual elections from January until April.

The Poughkeepsie Ceramic Art Club has been wonderfully active this past season. The membership is twenty-eight and they have employed for weekly classes the services of three New York teachers, Mrs. Rhoda Holmes Nicholls, Miss Horlocker and Mrs. Leonard.

The regular monthly meeting of the Brooklyn Society of Mineral Painters was held on Wednesday, the 2d of April, Miss Tagliabue, 97 Bainbridge street, acting as hostess for the day. The subject for the afternoon was "Artistic Table Ware," and Mrs. Gove read the article on this subject, which Mr. E. A. Barber gave at one of the sessions of the National League of Mineral Painters at Buffalo last June. Other brief articles were contributed. During the business session the forthcoming competitive exhibition of the National League of Mineral Painters, to be held in New York early in May, was discussed, and arrangements were completed for an exhibition to be given by the Brooklyn Society at the Dutch Arms on May 6th.

The Mineral Art League of Boston has just met with an irreparable loss in the death of Mrs. Grace F. Beebe. She was one of the foremost workers in the formation of the League; and has continued an earnest, zealous worker in its interests during the decade of its existence. She has held office during the entire time, being president for the first two years and subsequently for another period of the same length; all of which duties she discharged with credit to herself and benefit to the League.

IN THE
STUDIOS

Miss Jeanne M. Stewart of Chicago will be in California during the month of May and part of June, making studies of roses and small fruit.

Mrs. Frances E. Kraft of Brooklyn will have charge of an attractive trip to Europe this summer, with special terms to artists.

FLEUR DE LIS BONBONNIERE

Ethel Pearce Clements

THE flowers should be two shades of pale Copenhagen Blue, the ground a delicate grey, the leaves a darker grey, outlines white.



FLEUR DE LIS BONBONNIERE—ETHEL PEARCE CLEMENTS

IN the pottery trade of England there is a shape known as the "Pilgrims' bottle," which was made originally of coarse grade of yellow or grayish red clay. The "bottles" were flat-sided flasks, and were made in the neighborhood of New Forest, Hampshire. They were made with a flat bot-

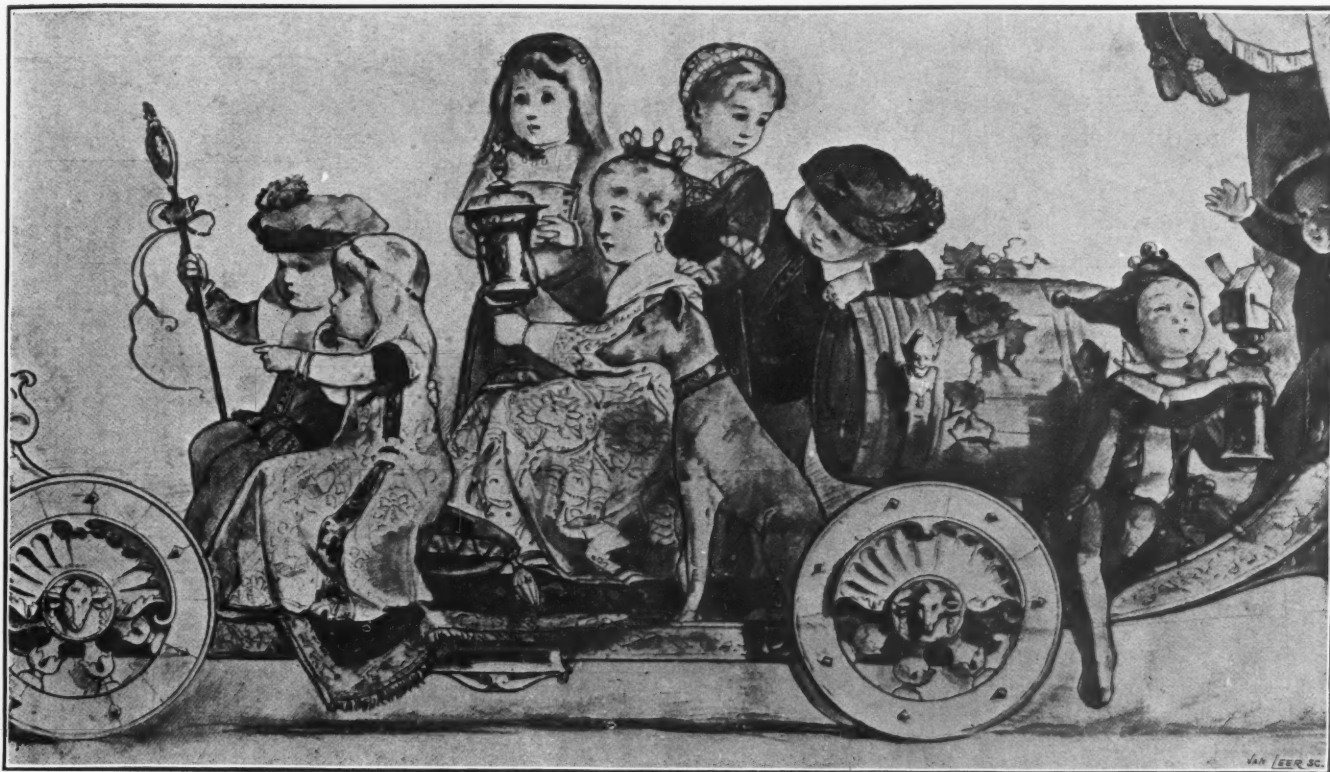
tom, on which they stood firmly, and with a short nozzle, with two ears which were pierced to admit of a cord or strap being run through them, that the bottles might be slung over the shoulder. The date when these pieces of earthenware were first made is thought to be early in the eighteenth century.



DESIGN FOR PLATE—MARGARET OVERBECK—SECOND PRIZE

A GREY green, grass or olive green and pearl grey for leaves and stems, flowers left white, background in darkest part a greyish chocolate with lighter parts cream, cream in

center of flowers also. Outline in black or gold. I prefer the black. It could be done in monochrome, blues or browns also.



Fragment of a decorative tiling by A. Le Comte, made for the restaurant "Porte de Cleves" in Amsterdam.

DE PORCELEYNE FLES

(The Porcelain Bottle).

ARTISTIC MODERN DELFT FAIENCES.



AMONG the twenty-eight faience factories which flourished in Delft at the end of the seventeenth century, the "Porcelain Bottle" occupied an important place. Founded by Jacobus Pijnacker, one of the most famous Dutch potters, in 1672, it passed into the hands of Johannes Knötter, in 1698, of Marcellus de Blugt in 1701, and then from K hand to hand to Peter Van Doorne, (1759) PD to Johannes Harlees (1770), who first added the bottle to his mark to Dirk Harlees (1795) DH and finally in 1800 to H Piccardt.

At that time the Delft faience industry was rapidly falling off, as this hand decorated ware could not compete with

the cheaper printed earthenware of England, which was beginning to flood the continent. Gradually the factories were closed and soon one only remained, the "Porcelain Bottle," as Piccardt had secured English workmen and begun the fabrication of a white earthenware similar to the English product, which fabrication was successfully continued by his daughters until 1876.

In that year the establishment was bought by Mr. Joost Thoof, who undertook to revive the old Delft hand painting, while continuing the production of ordinary white earthenware, as had been done by Piccardt and his daughters. He



Jardiniere in blue camaieu under the glaze.



Vases in blue camaieu under the glaze.

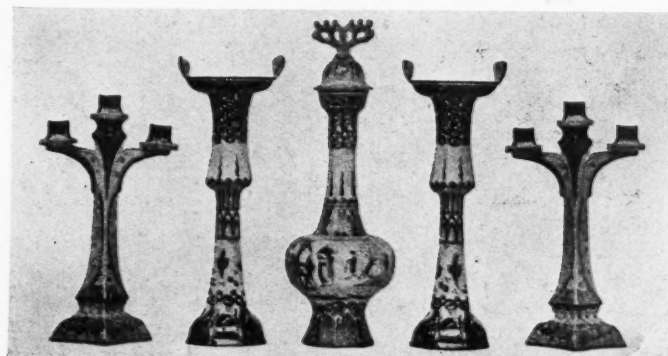
found an old workman named Cornelius Tulk, who although nearly 80 years old, had not forgotten the delicate art, practiced in his youth, of painting over the porous body of faience, and who was able to initiate a new generation into this difficult decoration. In 1877 Thooft secured the collaboration of A. Le Comte, professor of Decorative Art in the Polytechnical School of Delft, who has since been the artistic director of the works; in 1881 Mr. Labouchere became a partner, and since the death of Joost Thooft in 1890, remains the only owner of the "Porcelain Bottle."

quite different from the old one, the results must also have greatly differed. The underglaze decoration allows a variety of details and tones which could not be obtained over the tin enamel, and the old decorative motifs were modified accordingly. Hence the faïences with decoration in blue and sepia camaieu, which were unknown twenty-five years ago, but are so often seen now. The old shapes are often imitated or copied and many decorative motifs, landscapes and ornaments are taken from the masterpieces of the old school, but new forms have been created and many celebrated modern



Fountain in blue camaieu under the glaze.

The revival of the old blue painting on white ground, which had made the reputation of the town in the old times, met at once with great favor, and it was soon possible for the factory to give up the fabrication of common earthenware and devote itself exclusively to the production of artistic wares.



Polychrome faïence decorated over stanniferous enamel.

painters and water colorists, such as Israëls, Bisschop, Mauve, Roelofs and others, have made special designs for the decoration of tiles and plaques. Decorative landscapes are also composed by the artists of the factory, who receive under the direction of Mr. L. Senf, the head of the studio, a regular training in designing and painting.



Polychrome faïence plate, stanniferous enamel.

DELFT FAIENCE WITH WHITE PASTE AND TRANSPARENT GLAZE.

At first Joost Thooft decided to replace the old Delft paste glazed with stanniferous enamel and decorated over the glaze, by a body of whiter paste, decorated under the glaze and glazed with a transparent enamel. This process being



Jacoba faïence.

DELFT FAIENCE WITH STANNIFEROUS ENAMEL.

Although the underglaze decoration has great advantages, it cannot be denied that the old painting over stanniferous enamel produces decorative effects which cannot be reproduced under glaze, nor can this milky and velvety white, one of the charms of the old Delft, be obtained except by the use of a tin glaze. For this reason the old style of Delft

painting has been revived by Messrs. Thooft and Labouchere. Exact copies have been made of the fine specimens of the old industry, the "Porcelain Bottle" having some of the best models on hand, as it possesses the valuable collection of old Delft given to the factory by H. M. William II.

However, most of the new Stannifer Delft consists of original pieces with polychrome decoration, having characteristics of its own and resembling the old ware only by the slightly bluish enamel which makes such a fine background for the polychrome decoration.

JACOBA FAIENCE.

This new ware created by A. Le Comte is entirely different from the old Delft products. Made of native clay it is decorated by engraving the design with a stylus. After the first firing, "grand feu" colors and lustres with metallic effects are applied, the coloring being intensified by the naturally reddish color of the paste.

This faience is used especially for vases, flower pots and tiles. Stoneware is preferred for the body of the Jacoba ware, when large pieces, not absolutely decorative, are made, such as details of architecture, mantelpieces, friezes, &c.

STONEWARE TILING OF CUT OUT TILES.

This is a new tiling process which does away with the network of lines formed by the usual, regular, square tiling.

It is composed of uneven tiles having the shape and size of the details of the composition. These tiles

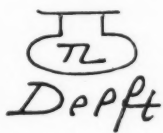
of the desired color are cut out in the paste, by following the lines of the design. Then the decoration is engraved and painting done with colored slips. Only one firing is done, that of high temperature for stoneware. These tiles being unglazed come out of the kiln with mat color effects. However, the paste is of a special composition which produces quite brilliant colors without the use of glazes.



Decorative panel in cut out tiles, by A. Le Comte.



Mark of Delft Faience.



Mark of Jacoba Faience.

LEAGUE NOTES

The National League of Mineral Painters has now enrolled the following clubs: Augusta China Decorators' Club, Bridgeport League of Ceramic Art, Brooklyn Society of Mineral Painters, California Ceramic Club, Chicago Ceramic Association, Detroit Ceramic Art Club, Duquesne Ceramic Club, Jersey City Ceramic Art Club, Mineral Art Club of Denver, Mineral Art League of Boston, New York Society of Ceramic Arts, Portland China Decorators' Club, Providence Ceramic Club, Wisconsin Ceramic Art Club. Individual members 47.

A majority of the clubs will contribute to the League's comparative exhibition, which will open at M. T. Wynne's, 11 East 20th St., New York, at 10 A. M., Wednesday, May 7th, and continue until Friday, May 16th.

Instead of New York, Brooklyn and Jersey City enter-

taining the exhibition separately, an arrangement has been made whereby the New York Society of Ceramic Arts, the Brooklyn League of Mineral Painters, and the Jersey City Ceramic Art Club will together open the League's 1902 exhibition and have charge of it while in New York.

These clubs are arranging to secure judges from among the most advanced instructors and critics of modern design, who shall not only be conversant with the principles of orna-

ment and its adaptation, but shall also possess knowledge of the application of colors, metals and enamels.

When the League presents an exhibition whose large interest is centered in the comparison of individual treatments as applied to the same form, it seems of utmost importance from an educational standpoint that the judges be of the highest class obtainable, since the criticisms will be of value and importance in proportion to the knowledge and standing of the judges. This action on the part of the first entertaining clubs in endeavoring to set a high standard of judgment is greatly appreciated by the League's Board.

Gratifying interest has been expressed by the number of clubs which have already communicated to the Board their desire to entertain the exhibition.

Letters have been received from art and from literary clubs, not members of the League, asking if other than League clubs can receive this exhibition.

The Board has rendered a decision that any responsible club desiring the exhibition may receive it by paying \$10 into the League's treasury, assuming the packing expenses for re-shipment and paying receiving and dispatching expressage. The League will endeavor in all cases to arrange that

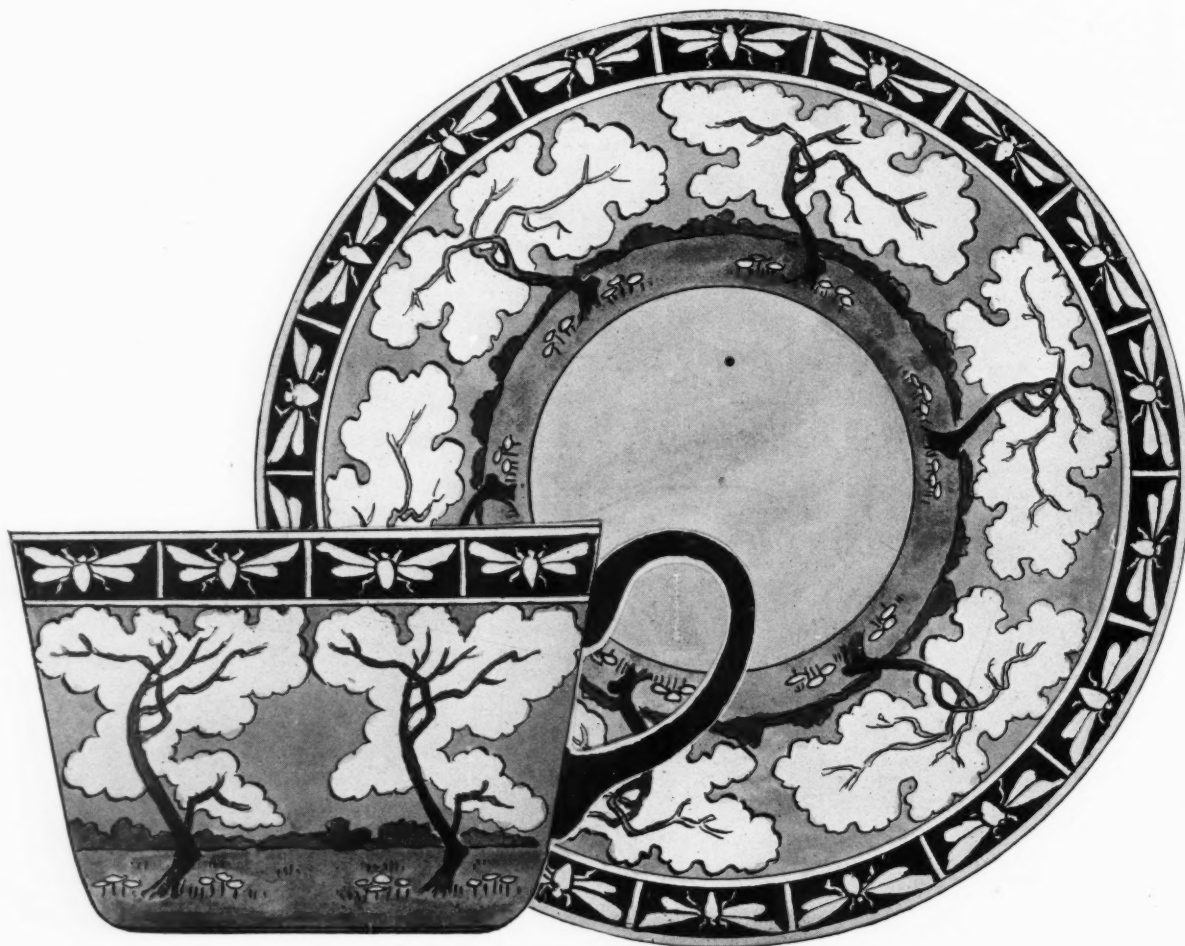
the expressage be a nominal sum by having the outside points included in the League's natural route across the country. Applications should be made during the summer to Miss M. Helen E. Montfort, chairman of transportation, 307 Lenox avenue, New York.

In the early fall the western schedule will be made up to the advantage of all clubs desiring to avail themselves of this opportunity to study representative mineral painting of America.

From New York the League's exhibition goes to Bridgeport, Conn., for the third week in May, to Providence, R. I., for the fourth week in May, to Boston for the first week in June, and to Portland, Maine, for the second week in June, at which point it will be stored for the two summer months. The second week in September the China Decorators' Club of Augusta, Maine, will receive the exhibition, after which it will start on its journey to the western coast.

The annual meeting of the League's Board is called for 10 A. M., Thursday, May 8th, at the studio of Mrs. Vance-Phillips, 115 East 23d St. Visiting members of the League are invited to be present.

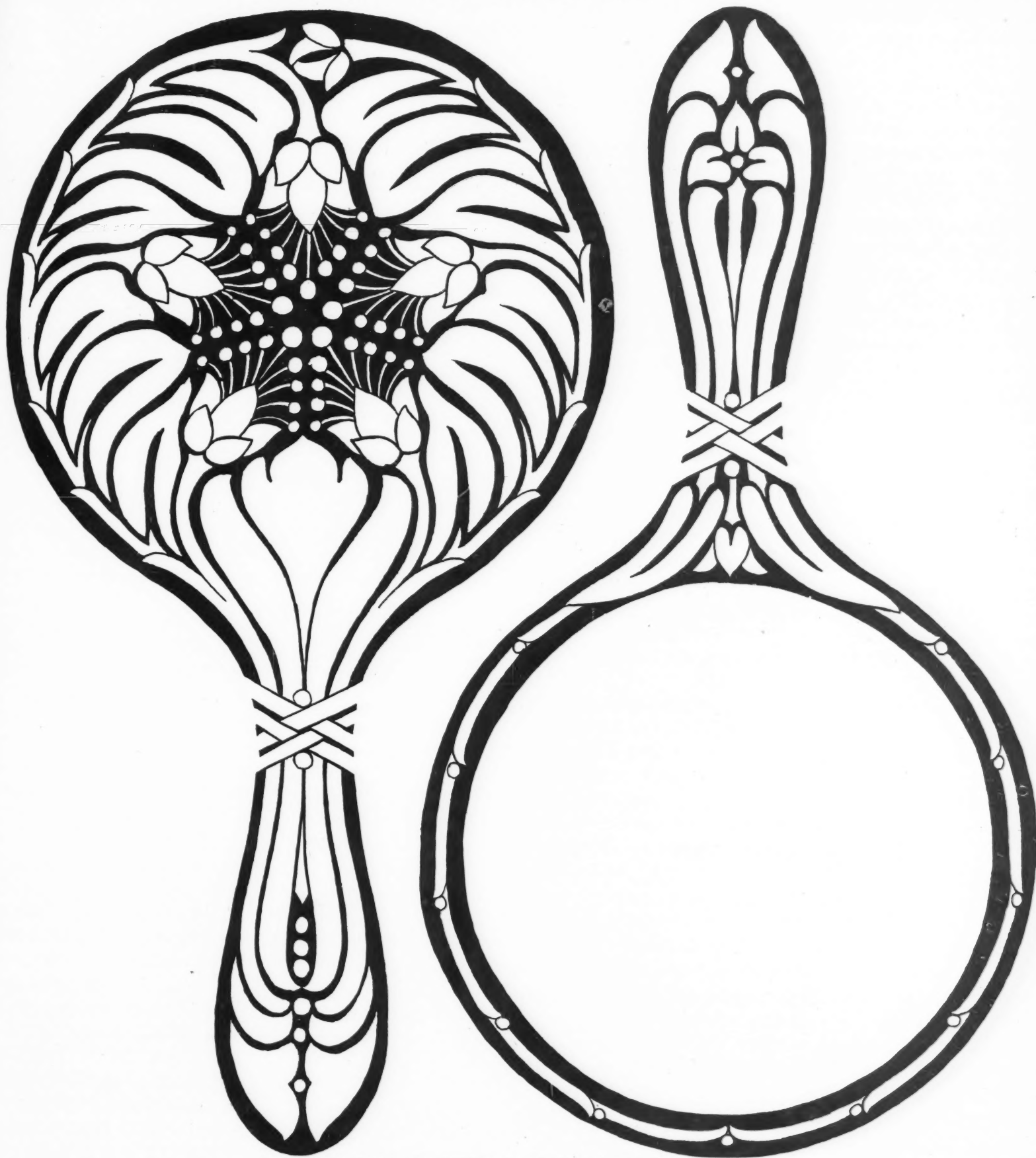
L. VANCE-PHILLIPS, President.



DESIGN FOR CUP AND SAUCER—CHARLES BABCOCK—FIRST MENTION

TINT the sky a pale Copenhagen grey, making the line of distant trees a darker shade of the same. The trees should be a pinkish grey, suggesting the spring blossoming of fruit trees. The ground should be a greenish grey with yel-

lowish tones in toad stools; trunks of trees, pale brown, outlines, a darker brown. Handle and bands in border, brown or gold with black outlines, insects, pale blue grey on a grey green, darker than tone of ground, outlines brown.



HAND MIRROR—LUCIA A. SOULE—FIRST MENTION

THE color scheme for mirror design is dark blue, dull green and orange. For a lighter color scheme we would suggest a background of the deepest old ivory tint, the leaves and lower part of thistle effect and bands around handle a dull green, the stems and veins and rounds a burnt orange. All colors treated very flat and stenciled with background.

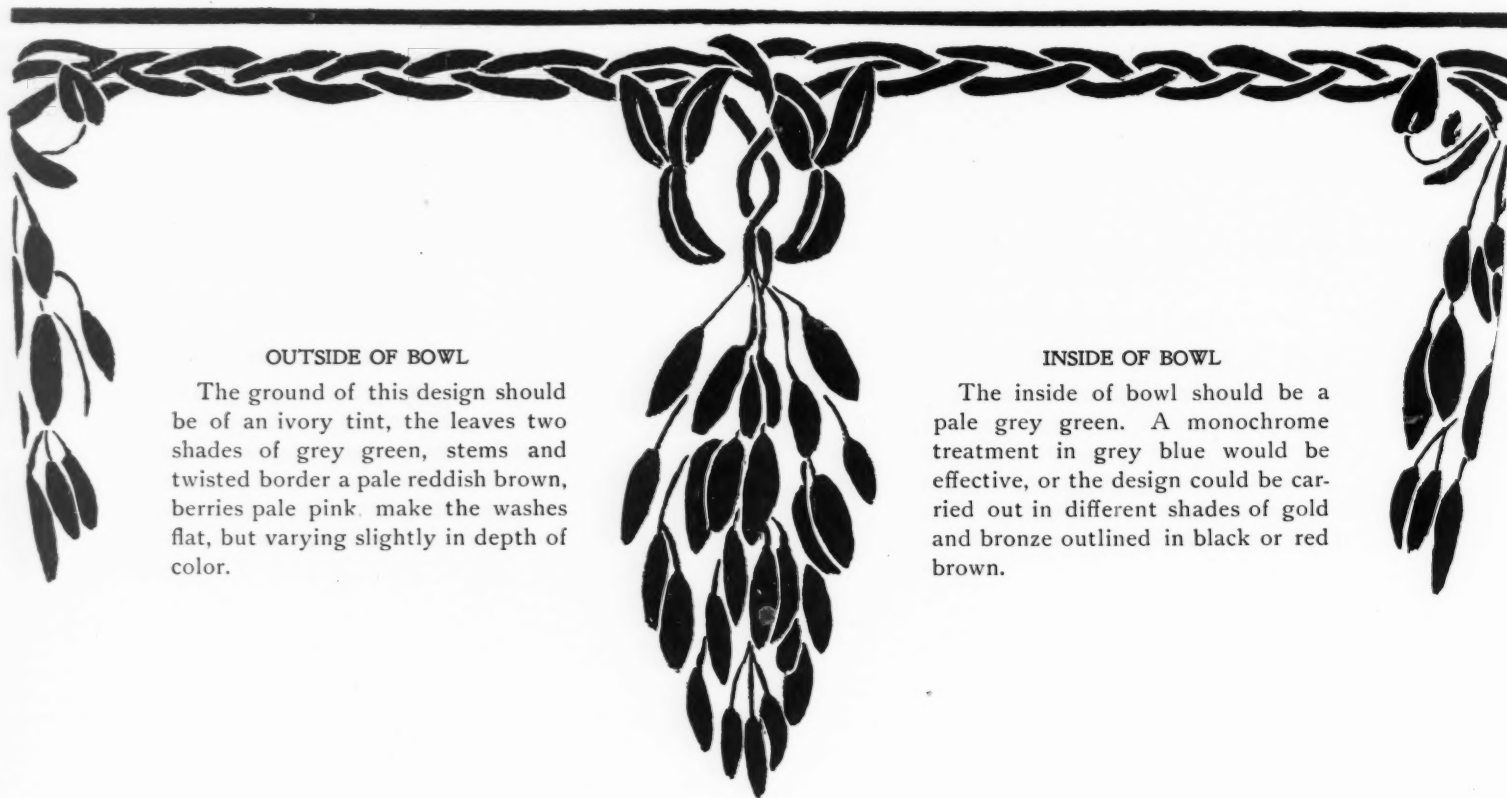


BARBERRY DESIGN FOR PUNCH BOWL—JE



WL-JEANNETTE W. KIMBALL—FIRST PRIZE

Treatment on Page 14



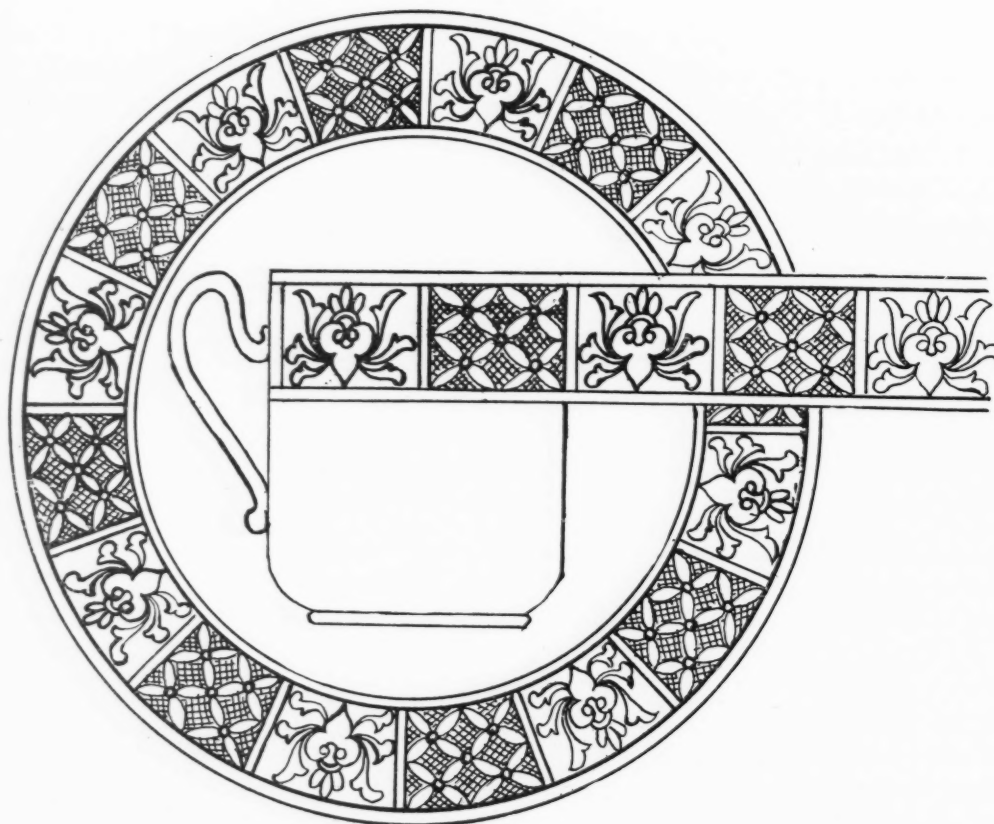
OUTSIDE OF BOWL

The ground of this design should be of an ivory tint, the leaves two shades of grey green, stems and twisted border a pale reddish brown, berries pale pink, make the washes flat, but varying slightly in depth of color.

INSIDE OF BOWL

The inside of bowl should be a pale grey green. A monochrome treatment in grey blue would be effective, or the design could be carried out in different shades of gold and bronze outlined in black or red brown.

INSIDE DESIGN FOR PUNCH BOWL—JEANNETTE W. KIMBALL



CUP AND SAUCER DESIGN

Edith H. Loucks

THE background of the panels with the ornament is white, with figure of pink, blue and yellow enamel, scrolls of green enamel. The panels with rice pattern have a gold background. The rice pattern is white enamel and the jewels blue. Bands dividing panels are of green enamel. Outline design in red brown. Bands are of gold.

TREATMENT FOR WATER LILIES—(Supplement)

M. M. Mason

THE flowers are painted with Grey Green, Brown Green, and in the deepest parts some Dark Green. The centers are in Albert Yellow and Yellow Brown.

The background, beginning with Royal Blue and Black in the upper part of the panel, is shaded through varying tones of Myrtle Green and toward the lower part of the panel runs into Dark Green and Copenhagen Blue. The leaves and buds must be washed in, while the background is moist, with Yellow Green in the lighter ones and Brown Green and Dark Green for the darker ones. When sufficiently dry, dust the panel with the same colors used in painting, keeping the Myrtle Green the predominant color, rubbing it into the leaves and background and lightly over parts of the flowers.

Retouch with the same palette, strengthening and accenting where necessary, and dust the whole again if it will assist in gaining the desired effect.

The best result is obtained by laying in the whole study for one firing, using the colors quite moist, with plenty of painting medium in the brush.



PASTE FOR RAISED GOLD

Anna B. Leonard

HANCOCK's paste is the standard. Use a ground glass slab and either a horn palette knife, or a steel knife. After taking out a portion of the powder use just enough Dresden thick Oil to go all through it, but not enough to make a paste of it, it must look darker than when it came from the bottle, but it must be crumbly. Then dilute with oil of lavender, the cheap kind that is not oily. Rub this mixture until it has the consistency of cream. If the design is to be modeled in high relief, breathe on the paste several times, then rub with the palette knife and once more breathe several times on the paste, the moisture of the breath will produce a stiffening of the paste. When it is in this condition it should stay just where the brush leaves it, not smoothing itself as it goes on. This state is desirable for modeling leaves or flowers, when sharper edges or high lights are required. For lower relief, when merely outlining is required, or little dots for beading, moisten the paste with lavender and let it be thinner and flow more. Paste may be used with one-eighth sugar and thinned with water; in the right condition an outline may be made with pen. If too much sugar is used it will be too sticky and bubble in the fire. If not enough is used it will rub off after the fire like so much powder. Paste beautifully used is often a great addition to a design, but badly used or executed, it will ruin the best design.



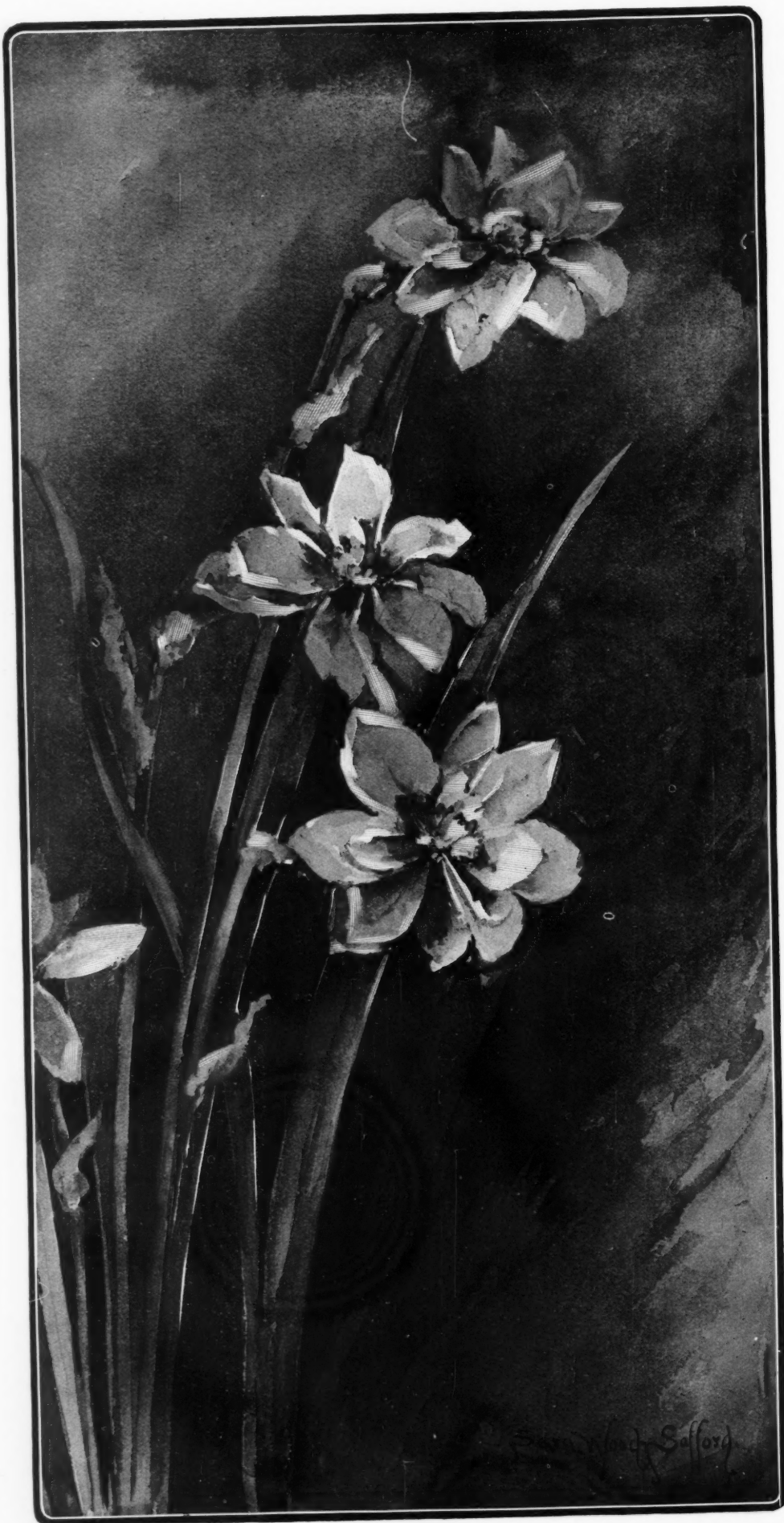
We are in receipt of an interesting account of the Buffalo Club's exhibit. We regret that lack of space prevents us from publishing it.



Mrs. Anna B. Leonard's annual studio reception was well attended. In connection with her work there was also shown pottery by Mr. Charles Volkmar; decorated porcelain by Mrs. Fry, Mr. Marshall Fry, Misses Mason, Mrs. Neal, Mrs. Safford, Miss Sinclair, Miss Cora Wright, Mrs. L. Vance-Phillips, Mrs. King, Miss Florence Clarke, Mrs. De Garmo; water colors by Mrs. Rhoda Holmes Nicholls; bronzes by Miss Enid Yandell.



DAHLIA—RUSSELL GOODWIN



NARCISSUS—
SARA WOOD
SAFFORD

TREATMENT FOR DESIGN OF NARCISSUS

Sara Wood Safford

I WOULD suggest that the design be applied to a plain, tall vase. After having drawn in the design, paint the back ground; try to get a soft grey effect at the top, shading through violet grey into a green grey at the base.

Use Copenhagen Grey; with it and Violet, obtain the second tone, and with Grey, Violet and one of the darker greens find the third tone, either Grounding Green, Shading Green, or Dark Green. If the greys at the top are light, then

do not use the darkest green at the base. The flowers are to be shaded simply for the first firing, the darker shadows being left till the last painting. Use for a soft grey in the flowers, violet and yellow mixed in the brush, use only a *touch* of the violet, enough to grey the yellow. Then a touch of blue and green in the darker shadows, but always with the "feeling" of violet in it. Leave the edges *softly white* against the background. The leaves are to be wiped out of the background in painting, then use Green and Violet.

The little husk on the flower stem may be painted with Yellow Brown, greyed with violet.



BERRY PLATE IN CURRANTS—JEANNE M. STEWART

IN this design it is quite important to keep the colors clear and bright. Lemon Yellow, Yellow Red and Pompadour 23 are used in the more prominent currants, with a darker Pompadour and a little Ruby Purple in those in shadow.

Light and shade should be very pronounced, with high lights wiped out while color is still wet.

Indicate reflected lights very strongly in first fire, which gives transparency.

The prominent leaf should be kept in bluish green tones, using Turquoise and Yellow Green combined in a very thin

wash for first tones, and shading with Grey for flowers. Use yellow and reddish brown tones in leaf to the right.

Apply background in the second fire, shading from Ivory Yellow to grey and greens. A very dark green may be made from Shading Green and Brown Green. In third fire brighten the reds with Yellow Red and Pompadour 23, add shadows in warm greys, keeping them very soft against the background. Darken background in this fire and powder in darkest tones, before quite dry, with a powder of Shading and Brown Greens, equal parts.



Harvard College: 17-inch Mulberry Platter by Wood (E. W. & S.)
In the collection of Mrs. de F. Morse, Worcester, Mass.

THE COLLECTOR

COLLEGE CHINA

[See additional illustrations in "Old China."]

Among historical Staffordshire pieces of unusual interest are plates, platters and dishes with views of American Colleges. With the exception of one dark blue plate, the Transylvania University, by Wood, it seems that all these views are rare, and some of the plates and platters bring very high prices.

HARVARD COLLEGE.

Views of Harvard, founded in 1636, have been used more than any other college views by Staffordshire potters. They are found both in dark blue and in various colors, and by different makers, as follows:

No. 1—Harvard College, 10-inch dark blue dinner and soup plates, acorn border, by Stevenson. View of Hollis Hall, built in 1763, Harvard Hall (1766), Holworthy Hall (1812), and Stoughton Hall (1814).

No. 2—Harvard College, 8¼-inch dark blue plate, acorn border, by Stevenson. View of University Hall, built in 1815, figure on horseback in foreground.

No. 3—Harvard College, 6-inch dark blue plate, acorn border, by Stevenson. Another view of University Hall.

No. 4—Harvard College, a view in dark blue on cover of a soup tureen, by Ridgway, with usual rose medallion border.

No. 5—Harvard University, a view in dark blue with floral border, by unknown maker, is listed in Mr. Barber's Anglo American Pottery.

No. 6—Harvard College, a view of the four buildings on plates and platters in various colors, by Wood (E. W. & S.)



Harvard College: 4½-inch Brown Cup Plate by Jackson.
In the collection of Mrs. J. B. Neal, Easton, Pa.

No. 7—Harvard College, small plate in various colors with floral border, by Jackson, also tea cups with handle. View of University Hall, figure on horseback in foreground.

No. 8—Harvard Hall, plate in various colors with floral border, by Jackson.

No. 9—Harvard College, a red dish about 8 inches in diameter, by unknown maker, in the Pennsylvania Museum collection. Border roses scattered at seven equidistant points.



State House, New Haven: 17-inch Brown Platter, maker unknown.
In the collection of Mrs. de F. Morse, Worcester, Mass.

YALE COLLEGE.

Yale College was founded in 1701 and definitely established at New Haven, Conn., in 1716. It is strange that no view of this oldest American College after Harvard has so far been found in dark blue. The views found in various colors are of the State House, New Haven, and the college buildings, and all very much alike. They appear on plates, platters and all kinds of dishes, as follows:

No. 1—State House, New Haven, and Yale College, flower border, by Jackson.

No. 2—State House, New Haven, flower and medallion border by unknown maker.

No. 3—Yale College, New Haven, chickweed border by Charles Meigh.



Columbia College: 7½-inch Dark Blue Plate by Stevenson.
In the collection of Mrs. Fred Yates, Rochester, N. Y.

COLUMBIA COLLEGE.

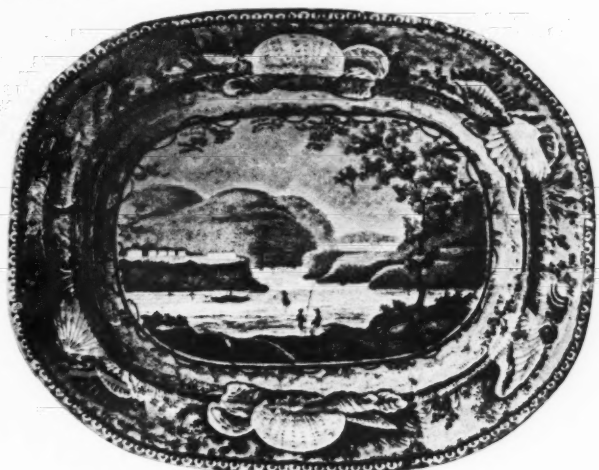
King's College, founded in New York in 1756, was changed to Columbia College after the Revolution, and in 1814 the Legislature presented to the college a tract of 20 acres lying between 5th and 6th avenues and 47th and 49th streets. In 1820 the belfry and two wings were added to the original building. These views of the college as it was after 1820 are found in dark blue, all by Stevenson, with slight variations and different borders.

No. 1—Columbia College, 8-inch plate, vine leaves border, marked R. S.

No. 2—Columbia College, 7½-inch plate, acorn border, marked R. S. W.

No. 3—Columbia College, 7½-inch plate, flower and scrolls border, marked A. Stevenson.

This last view is occasionally found with the Clews mark, identically same border and view.



West Point Military Academy: 13-inch Dark Blue Platter, by Wood.
In the collection of Mrs. J. B. Neal, Easton, Pa.

WEST POINT MILITARY ACADEMY.

This famous Military School, which was started in 1802 by Colonel Jonathan Williams, has been used on the following pieces:

No. 1—West Point Military Academy, 13 inch dark blue platter, shell border, by Wood.

No. 2—West Point Military School, 18 inch platter, color usually pink, by Adams.

No. 3—West Point Military Academy, by Wood, (E.W. & S.) on a dish.



Transylvania University, Lexington, Ky.
8½-inch Dark Blue Plate by Wood.

TRANSYLVANIA UNIVERSITY, LEXINGTON, KY.

This was the first educational institution incorporated west of the Alleghanies, and dates from 1783. The building shown in the Wood views, the only ones known so far, was erected in 1817.

No. 1—Transylvania University, Lexington, Ky., 8½ inch dark blue plate, shell border, by Wood.

No. 2—Transylvania University, Lexington, Ky., plate in various colors by Wood (E. W. & S.)

UNIVERSITY OF MARYLAND.

This building, a view of which is found on a rare dark blue tea cup, is still standing. The cup has a foliage border and its maker is unknown.



University of Maryland: Dark Blue Tea Cup, unknown maker,
from R. T. Haines Halsey's "Early New York on dark blue
Staffordshire," by courtesy of Dodd, Mead & Co.

OXFORD AND CAMBRIDGE UNIVERSITIES.

In connection with these views of American Colleges and Universities, the collector of historical china will find it interesting to secure some specimens of the fine and also rare views of Oxford and Cambridge Universities. A whole set by J. & W. Ridgway is found in dark blue with views of these famous Colleges, different views being used on the different size plates, platters and dishes. From a decorative standpoint this English set by Ridgway is far superior to his American set, with its uninteresting border of rose medallions and its numerous views of Almshouses and Hospitals sarcastically called "Beauties of America."

The views so far known to us are:

All Souls' College and St. Mary's Church, Oxford.

Caius College, Cambridge.

Christ Church, Oxford.

Downing College, Cambridge.

King's College, Cambridge.

Library of Trinity College, Cambridge.

Pembroke Hall, Cambridge.

Radcliffe Library, Oxford.

Senate House, Cambridge.

Sidney Sussex College, Cambridge.

St. Peter's College, Cambridge.

Theater, Printing House, &c., Oxford.

Trinity College, Cambridge.

This list is incomplete, and now that English views on



All Souls' College and St. Mary's Church, Oxford: 20-inch Dark Blue Platter.
In the collection of Miss Josephine Clark, South Framingham, Mass.

dark blue are beginning to attract attention, will undoubtedly be increased in the future.

University College, the oldest Oxford College, is said to have been founded by Alfred, the Saxon king, but it is with Walter de Merton in 1249 that the peculiar organization of English Universities took life at Oxford and that a charter was granted.

Among the old and best known Oxford Colleges are: University College, founded in 1249, rebuilt in the seventeenth century and again in 1850, Balliol (1263), Merton (1264), Oriel (1325), rebuilt in the seventeenth century; Queen's (1340), rebuilt recently; New College (St. Mary Winton) (1380), Lincoln (1429), All Souls (1437), St. Mary Magdalen (1458), Brasenose (1509), Corpus Christi (1516), Christ Church (1524), the most famous of all, founded by Cardinal Wolsey; Trinity (1554), St. John (1555), St. Edmund Hall (1559), Jesus (1571), Wadham (1613), Pembroke (1624), Worcester (1714).

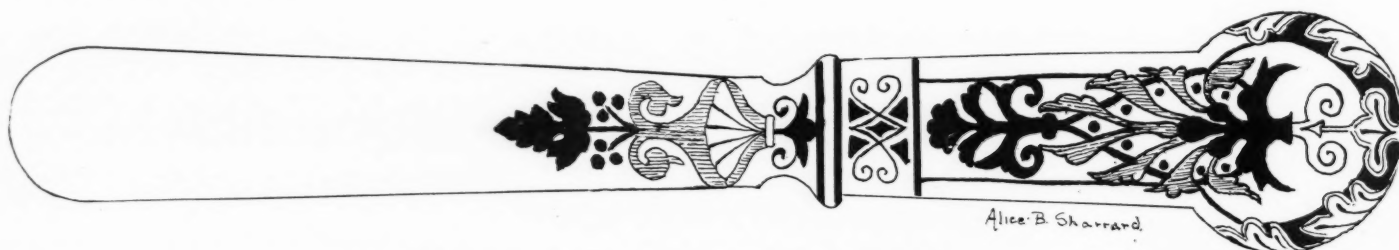
Among Cambridge colleges may be mentioned: St. Peter's (1284), the oldest of all; Clare (1326), Pembroke (1347), Corpus Christi (1352), King's (1440), St. Catharine's (1475), Jesus (1497), Christ's (1506), St. John's (1516), Magdalen (1552), Trinity (1546), the largest English college; Caius (1558), Sidney-Sussex (1596), Senate House (1730), in which all degrees are conferred; Downing (1807).



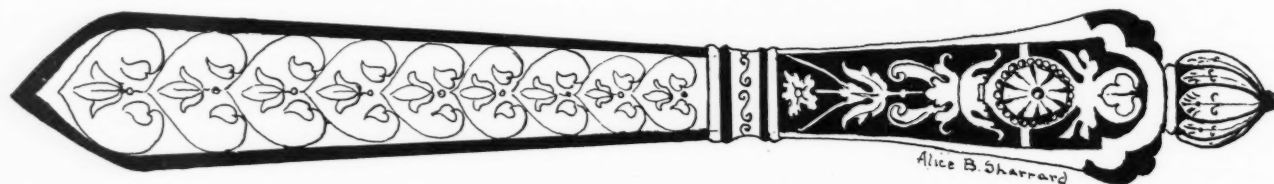
Eton College: Pitcher and Wash Bowl, by E. & G. Phillips.

ETON COLLEGE.

Eton College was founded by Henry VI. in 1440, in close proximity to Windsor. The dark blue view here illustrated is by E. & G. Phillips of Longport, who do not seem to have manufactured much for the American trade, as only this view and an American subject on cups and saucers (Franklin's tomb) are so far known with their mark.



Alice B. Sharrard.



Alice B. Sharrard.



Alice B. Sharrard.



Alice B. Sharrard.

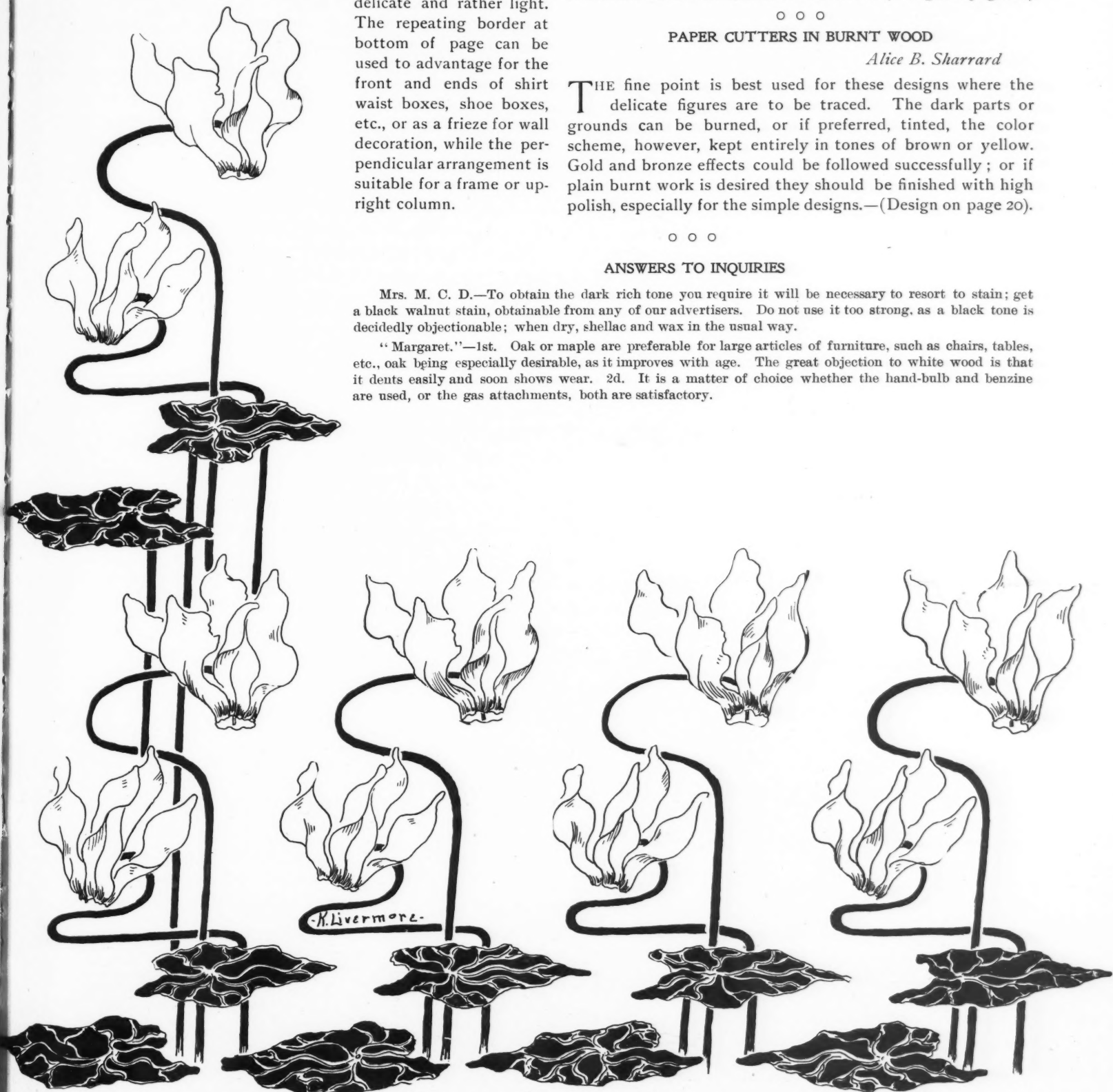
PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TREATMENT OF THE CYCLAMEN

Katherin Livermore

THE cyclamen is a dainty flower and should be treated accordingly, using delicate outlines and shading with fine lines, using a sharp etching point. Keep the background delicate and rather light. The repeating border at bottom of page can be used to advantage for the front and ends of shirt waist boxes, shoe boxes, etc., or as a frieze for wall decoration, while the perpendicular arrangement is suitable for a frame or upright column.



TREATMENT FOR CHESS BOARD

Katherin Livermore

THIS design is well adapted to carving, but if it is to be burned only, burn the outlines very strongly, then keeping the point very hot and using the flat side, burn the background out very deep and strong, leaving the ornament in relief; this gives an effect very similar to wood carving; shade the ornament as indicated; this, of course, is for the border; the centre of board should be burned flat. (Design on page 22.)

o o o

PAPER CUTTERS IN BURNT WOOD

Alice B. Sharrard

THE fine point is best used for these designs where the delicate figures are to be traced. The dark parts or grounds can be burned, or if preferred, tinted, the color scheme, however, kept entirely in tones of brown or yellow. Gold and bronze effects could be followed successfully; or if plain burnt work is desired they should be finished with high polish, especially for the simple designs.—(Design on page 20).

o o o

ANSWERS TO INQUIRIES

Mrs. M. C. D.—To obtain the dark rich tone you require it will be necessary to resort to stain; get a black walnut stain, obtainable from any of our advertisers. Do not use it too strong, as a black tone is decidedly objectionable; when dry, shellac and wax in the usual way.

"Margaret."—1st. Oak or maple are preferable for large articles of furniture, such as chairs, tables, etc., oak being especially desirable, as it improves with age. The great objection to white wood is that it dents easily and soon shows wear. 2d. It is a matter of choice whether the hand-bulb and benzine are used, or the gas attachments, both are satisfactory.



DESIGN FOR CHESS BOARD—J. MARION SHULL

Treatment on page 21.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

H. E. B.—If you will look at the collector department of *KERAMIC STUDIO* for October, 1901, you will find an article on Lowestoft ware. We have no doubt this is the ware in regard to which you inquire.

There have been a number of different marks on Haviland China, but you will find the ware all much alike, in fact all French makes are very similar and are equally good.

The fine sparks you see in your kiln are not of the slightest importance and need not worry you, it is simply a little whitewash burning out.

We have no studies of sheep, we would refer you to the *Art Interchange* or *Art Amateur* for studies of Animals.

Mrs. C. T. G.—We have been unable to find room for a tile design so far, but will publish one in the June number, which would work out well in tiling.

D. S. B.—The *Art Interchange* and *Art Amateur* are the only magazines which might have water color studies with treatments. Write to them for catalogues. We know of no magazine which has any larger water color department than the *KERAMIC STUDIO*, but the latter only gives studies suitable both for china and water color.

A. B. C.—The only way to make a kiln pay is to wait until you have enough china to fill it. We do not feel as if anyone would be justified in charging much more than the regular prices as they are about as high as people can stand. 10 to 15 cents each for cups and saucers, 10 to 20 for plates, etc., etc., makes a dozen cost quite a little, and if the firing price is too high people will not paint as much china, so high prices do not pay. We would advise saying to people, I will fire it right away for "so much," but will charge only "such a price" if you will wait till my kiln is full. In this way you may be paid for your work and expense.

F. T. P.—Use $\frac{1}{3}$ flux with your pinks and fire to a carmine heat, that is a good average heat. The powder Rose makes a good pink, but deep in tone. The tube colors are better for delicate tints, Carmine 2, or if you want a salmon pink, use Pompadour Red of the Dresden colors; fire this latter pretty well.

Mrs. R. S. C.—Lustres are better applied directly to the china; they can be applied over fired coloring, in which case they have rather a matt bronze effect; over gold some of them have quite brilliant color. We have had several articles on lustre: see September, 1900, January, 1901. We will have another article soon.

O. E. B.—To make really good dusting you should procure a little piece of copper gauze; fix it in a muffin ring for a sieve and rub all your powder color through it before using. You do not need a dusting bag.

For an Indian head use any color that the design calls for, there is no absolute rule. We would suggest, however, Yellow Brown, Meissen Brown, Pompadour Red, Violet of Iron, Banding Blue.

Mrs. N. H.—We do not know anything about the No. 3 kiln mentioned, you had better write to the manufacturer. The German Black is a very good color to use in any kind of work. For a punch set we would advise a similar design on all pieces. The Fruit Bowl design in the April number would make a fine decoration—or miniature grapes—do not paint large fruit on it.

L. D. Mc.—We refer you to September, 1900, and January, 1901, *KERAMIC STUDIO* for articles on lustre—will soon publish more on the subject. We do not quite understand your question, but presume you mean to ask whether the black outline should be fired before the lustres are put on. If you mix your black powder color with sugar and water (a thin syrup) you can paint the lustre over it before firing, if mixed with turpentine the outline must be fired first. Tinting with powder color is not as satisfactory as with tube colors. Lack of space prevents the full instruction you desire, but will give an article on tinting and dusting in next number.

In painting a conventional design put all of one color in at one time, padding as you go along with a silk pad and cleaning out any spots that may run over; in a short time you will be able to put on the color without its running over. In naturalistic painting, work boldly but carefully. See advice to naturalistic painters in editorial.

S. M. K.—We have never heard of the decorated china about which you inquire. The artists certainly can not be very prominent if they are artists; we rather think that is the name of a firm, and the designs are printed and then colored by hand.

In the factories abroad some very fine flower painting is done, but nothing but the simplest work is done in potteries here. The designs are printed and the colors are then applied by workmen and girls. Of course in the great art potteries like Rookwood the work is done by hand, and fine artists are employed, the work being done *underglaze* on the biscuit of clay before the glaze is applied. The work of Bischoff, Fry or Aulich is done *overglaze*.

O. E. B.—The "Book of the China Painter," by Mrs. L. Vance Phillips, will be of great use to you in painting figures on china by yourself, by all means study with a good teacher if you can, it saves much waste of time.

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